

The Cleveland Museum of Art



December

Members Magazine

Current Exhibitions

Cover: A rich assortment of flowers, butterflies, insects, birds, and sprays of acanthus foliage border The Nativity, a leaf from a book of hours painted ca. 1480 by Flemish illuminator

Alexander Bening (ca. 1444–1519) (ink, tempera, and liquid gold on vellum, 10.8 x 8.2 cm, The Jeanne Miles Blackburn Collection).

STILL-LIFE PAINTINGS FROM THE NETHERLANDS, 1550–1720

Gallery 101, through January 9, 2000
The full range of a great genre of European painting
Sponsored by National City

A PAINTING IN FOCUS: NICOLAS POUSSIN'S "HOLY FAMILY ON THE STEPS"

Galleries 225–226, through January 23, 2000
Intense scrutiny of a 17th-century masterpiece
Sponsored by The Florence Gould Foundation

JANNA DEKKER AND JAN VAN LEEUWEN PHOTOGRAPHS: CONTEMPORARY DUTCH STILL LIVES

Gallery 105, through January 12, 2000
Rebirth of a storied artistic tradition

JEWELS OF THE PAGE: THE JEANNE MILES BLACKBURN COLLECTION OF MANUSCRIPT ILLUMINATIONS

Galleries 109–110, December 19–February 27, 2000
A generous gift of about 80 manuscript sheets from the 13th through the 16th centuries

THE LITHOGRAPHS OF JEAN DUBUFFET

Gallery 111, December 19–February 27, 2000
Unconventional and emotionally intense prints from the permanent collection

JACOB LAWRENCE'S TOUSSAINT L'OUVERTURE SERIES

Gallery 112, December 19–February 27, 2000
Vibrant screenprints tell of the life of a famed Haitian revolutionary



*Johannes
Torrentius's
Allegory of
Temperance
from 1614 (oil on
wood, h. 52 cm,
Rijksmuseum,
Amsterdam) is
shown in Still-Life
Paintings from
the Netherlands.*

From the Acting Director

Dear Members,

In the fall of 1998, director Bob Bergman stood on the Gartner Auditorium stage and addressed those gathered to honor the recipients of that year's Cleveland Arts Prize. This past October, I looked out from the same place and welcomed those attending the 1999 ceremony, where we honored Bob's memory by presenting him a posthumous special citation and by establishing a new prize, the Robert P. Bergman Award, to be given in his name beginning next year. These honors are at once a celebration of Bob's contributions and a sad reminder that he was not able to finish what he began. That task falls to all of us. I thank our members especially for helping us get this far, and I express gratitude for your support—past, present, and future—in helping make this museum the very special place that it is.

This year Holiday CircleFest has been moved from a Wednesday evening to a Sunday afternoon, December 5, so that more people can participate in this University Circle-wide event. For our part, we are making a whole weekend of it, starting on Friday, December 3, when a concert by Apollo's Fire leads off our Winter Lights Lantern Festival. See page 12 for all the weekend's activities.

Also in the holiday spirit, Karel Paukert and a fine ensemble perform Christmas music on Sunday the 19th from 1:30 until 4:30. At the end of the month is our annual free holiday film festival, presented as a thank-you to our movie audience. This year: Humphrey Bogart. And don't forget to partake in the grand tradition of holi-

day shopping in our museum stores. There's also a new, 17-stop Nativity Tour available on your free Sight & Sound audio tour.

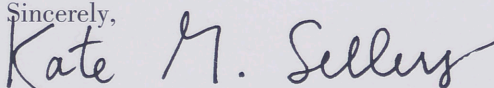
Another December tradition is our Annual Fund campaign. Annual Fund gifts are completely tax deductible and go entirely to support museum programs. I thank those who have so generously supported us through Annual Fund contributions in the past and I encourage all members to consider contributing this year.

Don't miss *Still-Life Paintings from the Netherlands*, on view through January 9. This beautiful show has earned great reviews in Europe, and the *New York Times* suggested we all "succumb to its magic." One lucky visitor to the show will get a free pair of airline tickets to visit our partner in this show, the Rijksmuseum in Amsterdam. So sign up when you come.

The sponsor of this summer's *Faces of Impressionism* show, MBNA, has created a Cleveland Museum of Art credit card that benefits the museum with each purchase you make. If you use our special application codes (available soon at the museum and in next month's magazine), we also benefit when you apply for the card.

Please accept our best wishes for a delightful holiday season—and our invitation to spend some of that time here at the Cleveland Museum of Art.

Sincerely,



Kate M. Sellers, Acting Director



Karel Paukert rehearses the St. Paul's Episcopal Church Choir and an instrumental ensemble in preparation for the annual Christmas concert, Sunday the 19th this year.

Poussin's Holy Family



A PAINTING
IN FOCUS:
NICOLAS
POUSSIN'S
"HOLY FAM-
ILY ON THE
STEPS,"
through
January 23

Sponsored by
The Florence
Gould
Foundation

Nicolas Poussin (1594–1665) painted the *Holy Family on the Steps* in 1648 during an extremely prolific and successful period. His position as the most important French artist of the century had been secured after his 1640–42 trip to France—a trip that taught him that he wanted to remain in Rome, where he had been since 1624 and where he could live in peace among his beloved art of classical antiquity and the Renaissance.

Although Poussin had more commissions than he could fulfill, his aim was not commercial success but an understanding of man's place in the universe and the vicissitudes of fate that befall him. He conducted his life according to the popular neo-Stoic philosophy, living simply and according to strict moral principles. His paintings of this period, serious in intent and meticulously researched, reflect his views on life and religion. While Roman artists around him pro-

duced large, bombastic pictures filled with supernatural beings meant to emphasize the triumph of the Roman church over rival Protestant sects, Poussin quietly painted small cabinet pictures that reflected the earliest, most profoundly devout, history of the Christian Church.

The *Holy Family on the Steps* is a distillation of the basic tenets of the Catholic church

Like his other carefully researched pictures, the *Holy Family on the Steps* took at least two years to compose. During the period 1646–55, the theme of the Holy Family was a major preoccupation of Poussin's: numerous drawings and at least 12 paintings emerged from this ten-year study.

In each of these works, Poussin attempted to portray the Holy Family in an authentic ancient setting and to emphasize some aspect of the overriding theme of mankind's salvation and redemption by Christ's sacrifice on the cross. In drawings for the *Holy Family on the Steps*, Poussin included small children who represented the Holy Innocents who were martyred for Christ

by Herod's army as the Holy Family fled to Egypt to escape the carnage. These figures do not appear in the final composition, where their blood is symbolized by the baptismal font at left, but they reappear in subsequent Holy Family paintings—four of which are included in the museum's current exhibition.

In fact, the *Holy Family on the Steps* is a distillation of the basic tenets of the Catholic church: Christ willingly accepts the apple (symbolizing the fall of man) from his cousin St. John the Baptist as his aunt St. Elizabeth in the guise of an ancient prophetess suggests Christ's future crucifixion. St. Joseph, hidden at right in the shadows, symbolizes his place on earth as God's representative, hiding and protecting the true nature of Christ from the world. His geometric instruments equate him with God the Father as

the creator of the universe. Mary sits on the stairs, larger than the other figures, as symbol of the Church. She is also the *scala coelestis*, through which Christ came down from heaven and through whose intercession mankind may rise to heaven. Behind the family is an ancient temple compound that reflects the heavenly city to which we aspire. We reach heaven through baptism in the church, represented by the fountain of water at left.

Rich with symbolism, the *Holy Family on the Steps* is also beautiful as a simple monumental triangle that can be appreciated as a perfect compositional model of simplicity and tranquility amid an otherwise frenetic world.

■ Diane De Grazia, The Clara T. Rankin Chief Curator

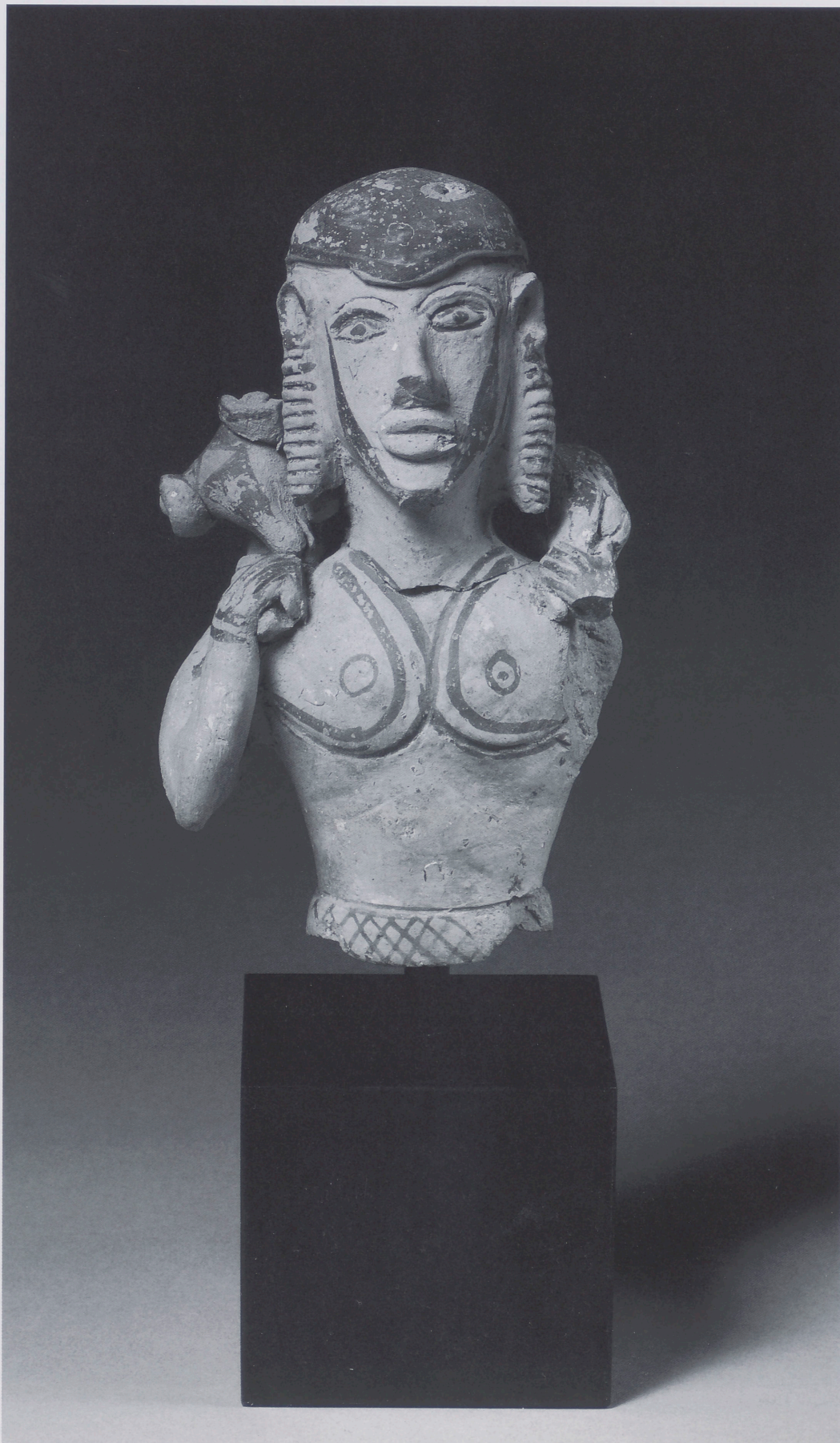
Poussin's earliest thoughts for the composition of the Holy Family on the Steps (facing page; oil on canvas, 73.3 x 106 cm, Leonard C. Hanna Jr. Fund 1981.18) are known through this drawing from 1646 (pen and brown ink and wash over some black chalk, 13 x 19.5 cm, Musée des Beaux-Arts, Dijon), which differs from the final composition in several important respects. The artist first conceived of the Holy Family with several of the Holy Innocents in attendance. Although the idea of incorporating them was rejected in the final study for the painting, it was taken up again and used in several later Holy Family paintings.

In this drawing the family, already conceived as a monumental triangular group seen from below, appears to sit outdoors. Neither the temple setting nor the steps as yet form part of the composition. This sheet, while fundamental to understanding Poussin's earliest ideas for the theme of the innocents' martyrdom, is also evidence of his working rhythms and the length of time it took to realize his ideas. Poussin must have been thinking about a monumental Holy Family composition at least as early as 1646, because on the verso of the drawing is a sketch for a painting known to have been completed in that year.



Conceived as a half-figure, the kriophoros is hollowed out at the base and the bottom edge is finished (17.5 x 9.6 x 8 cm, John L. Severance Fund 1998.172). There is an added clay shim at the back,

presumably for attachment. Perhaps the statuette was part of a larger sculptural ensemble, such as a temple model or pedimental group, or was once a vessel attachment (protome).



A Heroic Ram-Bearer

The museum's painted terracotta statuette of a ram-bearer (Greek: *kriophoros*) is one of the most important such figures to have survived from seventh-century BC Crete. Pale orange in color, the statuette's clay matches other Cretan terracottas, as does the color of the painted slip, ranging from dark gray to red for details of dress and anatomy.

The seventh century BC, referred to as the "Orientalizing Period" by art historians and archaeologists, witnessed the end of the native Greek "Geometric" style and the beginnings of a new artistic vocabulary inspired by art objects imported from the Near East—including fine metal pieces, terracottas, and ivories. Near Eastern hammered and cast bronze bowls, cauldrons, and figurines, mold-made terracotta statuettes, and carved ivories were admired and then emulated by Greek artisans. Our *kriophoros* is an outstanding example of the powerful works of art produced in Greece during this dynamic period of cultural exchange.

Its strict frontality, wig-like hair, and triangular-shaped face all distinguish the statuette as "Daedalic," a sculptural style then popular in Crete, probably derived from mold-made Near Eastern terracottas. The term makes reference to the legendary Athenian sculptor and craftsman Daedalus, famed designer of the labyrinth

of Knossos on Crete. One of the finest Cretan Daedalic terracottas known, this *kriophoros* is unique in its depiction of a Homeric warrior offering a ram for sacrifice to a god or goddess. The few contemporary representations of the *kriophoros* in Greek art are shepherds, and in the next century, the god Hermes.

His helmet, breastplates, and thick waist-belt (*zoster*) identify the figure as a Homeric hero predating the Archaic Greek warrior, or *hoplite*. In contrast, the hoplite wore the bronze bell-corslet, which was in widespread use in Greece from the mid-seventh century BC. The Homeric hero's *zoster* and the bell-corslet were incompatible articles of attire: the former represented an older warfare tradition featured in the Homeric epics in which duels between great heroes garnered personal glory, the latter the coordinated battlefield tactics of the hoplite soldier who fought for the city-state.

In the *Iliad* and the *Odyssey* of Homer, the *zoster* is consistently associated with kingly heroes of the highest social status—those with the most wealth, seniority, and political power. Brothers Agamemnon and Menelaos, as well as old king Nestor, wear belts that are given special epithets. The brothers' *zoster*s actually save their lives in battle, thereby preserving the prevailing social structure of the poems. The museum's *kriophoros* elevates a gesture of sacrificial offering to the level of the heroic.

■ Michael Bennett, Associate Curator of Greek and Roman Art



An earlier bronze group from Delphi, made in the Greek Geometric style (Man and Ram, late 8th–early 7th century BC; after C. Rolley, *Monuments figurés, les statuettes de bronze*, 42, 44, pl. xii), pairs a belted but otherwise nude male figure with a ram. It seems likely that the man is prepared to offer the animal for sacrifice. Here his belt (*zoster*) alone is sufficient to grant him heroic status. The seventh-century BC Cretan terracotta *kriophoros* adds other components of the heroic panoply, helmet and breastplates, while placing the ram on the figure's shoulders. Similar offering-bearers are known from North Syrian stone reliefs, perhaps the inspirational source for the iconography of the *kriophoros*.

Jewels of the Page

THE JEANNE
MILES
BLACKBURN
COLLECTION
OF
MANUSCRIPT
ILLUMINA-
TIONS,
December 19–
February 27

In Antiquity, literature was thought of as something spoken or heard. The Middle Ages broke with this tradition by considering a literary text as something to be revealed visually through the written word. In the fifth century AD, the papyrus scroll was gradually replaced by the vellum codex, the ancestor of today's modern book. Illuminated manuscripts are books that were written and decorated by hand sometime between the fall of Rome, in the late fifth century, and the perfection of printing technology toward the end of the 15th century.

By tradition, manuscript illumination is regarded as the monastic art form *par excellence*. The perception is not without merit, at least through the 12th century. The copying of texts and the making of books has always been req-

uisite to the practice of the Christian faith. Without books no services could be conducted, no laws codified and promulgated, no doctrine espoused. From the earliest days of the Church, the copying of books went on everywhere, all the time, in scriptoria scattered throughout Christendom.

The fundamental text of every medieval monastery was the Latin Bible. Monastic bibles of the 11th and 12th centuries were usually large, cumbersome books (often two or three volumes) designed more for recitation than for private study. With the rise of the cathedral schools, and eventually the universities in the early 13th century, as well as the corresponding increase in lay literacy, the monastic monopoly of learning came to an end. Scholars required books in huge numbers, such as the single-volume octavo Bible



which was small and easily portable.

Books of hours, the most numerous category of medieval manuscripts, were made not for priests or monks, but for private or family devotions. They contained core texts to be recited at each of the eight canonical hours of the liturgical day: matins, lauds, prime, terce, sext, vespers, and compline. Because of their fine workmanship they were also valued as precious works of art and family heirlooms.

Opening this month at the museum is an exhibit of the private collection of Jeanne Miles Blackburn. Her collection, most of which will be generously given to the museum as a phased gift, was formed over 16 years and ranges in date from about 1220 to 1535. At their earliest, the Blackburn leaves represent the transition from monas-

tic illuminators to professional lay workshops. At their latest, we are shown the final flowering of the illuminated page as it briefly coexisted with, and before succumbing to, the printed book. Within the collection's 82 leaves, the viewer experiences the art of illumination as it was produced in some of Europe's most prestigious artistic centers—Paris, Rouen, Oxford, Bruges, Nuremberg, Bologna, Florence, and Rome—and by some of those cities' most accomplished artists. Narrative images and marginalia reveal the common as well as the sublime; foremost, however, the collection enchants and delights through the glory of its jewel-like illuminations.

■ Stephen N. Fliegel, Associate Curator of Medieval Art



This exquisite leaf exemplifies the reformation of script and book decoration developed by the Italian humanist culture of the 1400s. Commissioned by Doge Andrea Gritti and painted by Benedetto Bordon (1450/55–1539) ca. 1523–24, the miniature shows the enthroned figure of St. Mark, patron saint of Venice, presenting the symbolic keys of Venice to the kneeling figure of Francesco de Priuli upon his appointment as Procurator of St. Mark's (ink, tempera, and gold on vellum, 23.1 x 15.7 cm, The Jeanne Miles Blackburn Collection).



Sublime in its simplicity, this miniature depicts St. Matthew to introduce the first of the gospel lessons in a book of hours painted in France about 1415 (ink, tempera, and gold on vellum, 18.1 x 13 cm, The Jeanne Miles Blackburn Collection). Facing page: The Master of the Franciscan Breviary, who ca. 1446 painted this initial A showing St. Francis of Assisi in prayer, is known for his vibrant palette and large, gem-like initials (ink, tempera, and gold on vellum, 24.6 x 21.5 cm, The Jeanne Miles Blackburn Collection). He uses burnished gold extensively and enjoys crafting his main initials as architectural forms.

Film

From Ophuls to Bogey

The museum's Max Ophuls retrospective, begun last month, concludes in December with screenings of Ophuls's four Hollywood films. The peripatetic director, born in Germany in 1902, made these movies after moving to America in 1941. (He had previously worked in Germany, France, Italy, Holland, and Switzerland.) The four include the swashbuckler *The Exile* (the 1st); the elegant romantic tragedy *Letter from an Unknown Woman* (the 5th); the domestic drama *Caught* (the 8th); and the noir thriller *The Reckless Moment* (the 12th). All feature Ophuls's impeccable sense of décor and elegant, serpentine tracking shots combining motion and emotion. After his Hollywood sojourn, Ophuls returned to France (he had become a naturalized French citizen in 1938) and directed four more movies (shown last month) that would cement his reputation as one of history's greatest film stylists.

December also sees the return of three exceptional movies to Cleveland. *After Life* (the 15th) is a delightful and moving Japanese fantasy set somewhere between this world and the next. *Private Confessions* (the 19th) showcases Ingmar Bergman's latest script about his parents' troubled marriage. Max von Sydow and Pernilla August star; Liv Ullmann directs. And *Heartbeeps* (the 22nd) is an odd but charming 1981 comedy about robots in love, featuring the late comic Andy Kaufman—subject of a new Milos Forman/Jim Carrey film. Admission to each is \$6, \$4 CMA members.



subject of a new Milos Forman/Jim Carrey film. Admission to each is \$6, \$4 CMA members.

The month concludes with our annual **Holiday Film Festival**, a free series of matinee screenings offered as a "thank you" to our moviegoing public. This year's festival pays tribute to the

great Humphrey Bogart, who was born 100 years ago. Bogey, the screen's quintessential good bad guy, was an irresistible mixture of the tough and the tender. He played a variety of memorable roles, and it's a testament to his talent that we remember his characters' names almost as well as the movie titles. In our short survey he will be seen as riverboat captain Charlie Allnut in *The African Queen* (the 26th); detective Sam Spade in *The Maltese Falcon* (the 28th); ruthless gold prospector Fred C. Dobbs in *The Treasure of the Sierra Madre* (the 29th); paranoid Navy officer Captain Queeg in *The Caine Mutiny* (the 30th), and cynical nightclub owner Rick Blaine in *Casablanca* (the 31st). Admission to the Bogart films is free.

1 Wednesday

Gallery Talk 1:30 *Poussin's Holy Family on the Steps*. Pat Ashton

Film 7:00 *The Exile* (USA, 1947, b&w, 95 min.) directed by Max Ophuls, with Douglas Fairbanks, Jr., Maria Montez, and Nigel Bruce. Swashbuckler in which an exiled English king hiding out in Holland falls in love with a common girl. "Ophuls' camera performs more gymnastics than [Fairbanks] does." —*Time Out Film Guide*. \$4 CMA members, \$6 others

2 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 *CMA Favorites*

3 Friday

Highlights Tour 1:30 *CMA Favorites*

Winter Lights Lantern Festival

Environment of Lights and Dance

Performances 6:00–9:00 Installations on Wade Oval by artists Micheal Costello, Joan Damankos, Alison Egan, Mark Jenks, Mark Sugiuchi, and Robin VanLear. Improvisational dance performances at 6:30, 7:30, and 8:40

Concert 7:00 *Apollo's Fire*, featuring Jeannette Sorrell, director and harpsichord, Sandra Simon, soprano, Michael Lynn, recorder, and René Schiffer, baroque cello, perform Dutch and Flemish chamber music in the interior garden court. Seating limited; admission by free ticket only

Lantern Displays in main lobby and interior garden court. Lanterns for sale in museum store all weekend

4 Saturday

Gallery Talk 10:30 *Art in the Ancient World*. Anita Peebles

Highlights Tour 1:30 *CMA Favorites*

Winter Lights Lantern Festival

Environment of Lights Artist installations on view all day on Wade Oval (see Friday the 3rd)

Lantern Displays in main lobby and indoor garden court

5 Sunday

Holiday CircleFest 1:00–7:00

Environment of Lights Artist installations on view all day on Wade Oval (see Friday the 3rd). Performers lead the lantern procession at 6:30

Family Workshop 1:30–4:00 *Dutch Treat*

Concert 1:30 and 3:00 *CWRU Early Music Singers*

Organ Demonstration 2:00–3:00 Karel Paukert

Concert 3:30–4:00 *Brass Odyssey* and organist Karel Paukert. Includes the premiere of *Fantasy on a Czech Chorale* by Bedrich Janacek

Concert 4:00–5:00 *Brass Odyssey*

Winter Lights Lantern Making 3:00–5:30 Make simple tissue paper and bamboo lanterns to carry in the lantern procession. The lantern design was inspired by those carried in *comparsas* (musical processions and masquerades) in Oaxaca, Mexico, for the Day of the Dead celebration.

Lantern Displays all afternoon in the main lobby, interior garden court, and lower level

Gallery Talk 1:30 *Poussin's Holy Family on the Steps*. Pat Ashton

Film 2:00 *Letter from an Unknown Woman* (USA, 1948, b&w, 90 min.) directed by Max Ophuls, with Joan Fontaine and Louis Jourdan. The most elegant of Ophuls's American films chronicles a woman's longtime crush on her concert-pianist neighbor. "Of all the cinema's fables of doomed love, none is more piercing than this." —*Time Out Film Guide*. \$4 CMA members, \$6 others

Gallery Talk 2:30 and 4:00 *The Nativity in Art*. Mary Woodward

Winter Lights Lantern Procession 6:30 Begins at the main (north) door. Specially invited lantern artists and performers from the installations lead the procession

7 Tuesday

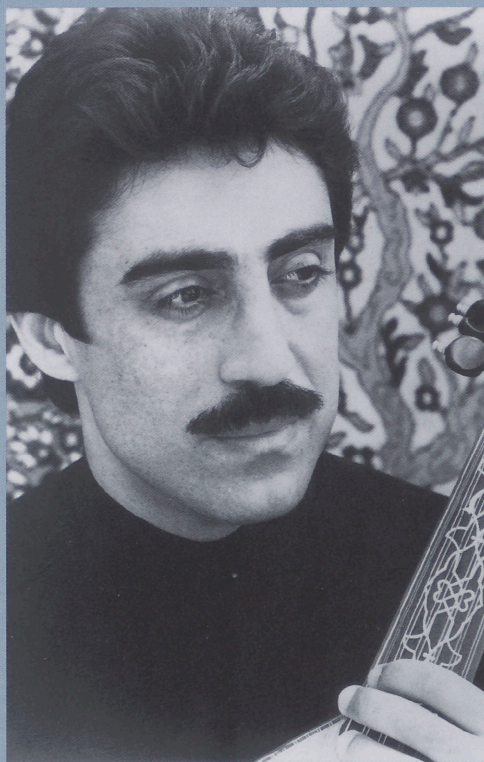
Highlights Tour 1:30 *CMA Favorites*

The Maltese Falcon: just one of five free Humphrey Bogart movies showing between December 26 and 31

Performing Arts

On Friday the 10th at 7:30 is a **Viva! Concert**, the Cleveland debut of *Music of the Arabian Nights with Simon Shaheen*. You do not have to be from the Middle East or a musical connoisseur to revel in these beautiful musical arrangements. The *New York Times* calls it, "World Music at its absolute best." Tickets are \$22 and \$18; \$19 and \$16 for CMA members. The *VIVA! Festival of Performing Arts* is produced and presented by the performing arts program of the Cleveland Museum of Art. Promotional support provided by WCLV 95/5.

A **Jazz on the Circle Concert** at 8:00 on Saturday the 11th brings *A Century of Americana with T. S. Monk*. Singer and percussionist T. S. Monk is joined by his late father Thelonious Monk's quintet, vocalist *Nnenna Freelon*, and a 16-piece orchestra led by composer/conductor *David Amram*. Tickets are \$24 and \$17; CMA members get a \$2 discount. Presented by the museum, the Northeast Ohio Jazz Society, Severance Hall, and Tri-C Jazz Fest. Call 216-231-1111, to reserve tickets. Preconcert lecture at 7:00.



Simon Shaheen leads a world music ensemble on Friday the 10th.

8 Wednesday

Gallery Talk 1:30 *The Nativity in Art*. Mary Woodward

Film 7:00 *Caught* (USA, 1949, b&w, 88 min.) directed by Max Ophuls, with James Mason, Barbara Bel Geddes, and Robert Ryan. A naive young woman attracted to a charismatic millionaire soon finds herself trapped in a deadly domestic nightmare. Restored 35mm print from the UCLA film archive. \$4 CMA members, \$6 others

Concert 7:30 *Oberlin Collegium Musicum*, in the interior garden court with *Steven Plank*, director. *Music of the Lowlanders: Flemish Polyphony in the 16th Century*

9 Thursday

Highlights Tour 1:30 *CMA Favorites*

10 Friday

Highlights Tour 1:30 *CMA Favorites*

Guest Lecture 6:30 *Better Than the Boys: The Flower Paintings of Rachel Ruysch*. Marianne Berardi, John Carroll University

Viva! Concert 7:30 *Music of the Arabian Nights with Simon Shaheen*. You do not have to be from the Middle East or a musical connoisseur to revel in the beautiful musical arrangements of Shaheen and his six-piece Near Eastern Music Ensemble. His music evokes sultry nights along the Mediterranean crescent, conjuring tales of the Arabian Nights. A recipient of the National Heritage Fellowship award—considered the nation's highest prize for accomplishment in a traditional arts field—Shaheen is a virtuoso on both oud (precursor to the European lute) and violin. The *New York Times* says, "World Music at its absolute best." Gartner Auditorium. Single tickets are \$22 and \$18; \$19 and \$16 for CMA members. Cleveland debut

11 Saturday

Gallery Talk 10:30 *Poussin's Holy Family on the Steps*. Pat Ashton

Highlights Tour 1:30 *CMA Favorites*

Jazz on the Circle Concert 8:00 *A Century of Americana with T. S. Monk*. Singer and percussionist T. S. Monk is joined by his late father Thelonious Monk's quintet, vocalist *Nnenna Freelon*, and a 16-piece orchestra led by composer/conductor *David Amram*. Together they join forces in Gartner Auditorium for this world premiere presentation saluting a century of American music, from jazz and blues to gospel and funk. Tickets are \$24 and \$17; CMA members get a \$2 discount. Presented by the museum, the Northeast Ohio Jazz Society, Severance Hall, and Tri-C Jazz Fest. Call 216-231-1111 for tickets. Preconcert lecture at 7:00

12 Sunday

Gallery Talk 1:30 *Path To Enlightenment*. Lisa Robertson

Family Workshop 1:30–4:00 *Dutch Treat*

Film 2:00 *The Reckless Moment* (USA, 1949, b&w, 82 min.) directed by Max Ophuls, with James Mason, Joan Bennett, and Geraldine Brooks. When an upper-middle-class housewife conceals a murder committed by her daughter, she finds herself haunted by a loan shark and blackmailer. \$4 CMA members, \$6 others

Curator's Recital 2:30 *Karel Paukert*, organ. Works by J. S. Bach, F. Couperin, Balbastre, and Franck

14 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Holiday CircleFest, Gallery Talks, Workshops, and Classes

The **Winter Lights Lantern Festival** begins Friday the 3rd with **Environment of Lights** from 6:00 to 9:00, featuring installations and dance performances on Wade Oval. **Lantern Displays** are in the main lobby and interior garden court, with lanterns for sale in the museum store. A **Concert** at 7:00 is performed by the acclaimed *Apollo's Fire* in the interior garden court. Seating limited; admission by free ticket only. The festival continues all weekend with **Environment of Lights** on Wade Oval and **Lantern Displays** inside.

Sunday the 5th brings **Holiday CircleFest**, 1:00–7:00. Be sure to visit some of our neighboring institutions in University Circle during this updated annual event. Our **Environment of Lights** continues on Wade Oval. The *CWRU Early Music Singers* perform at 1:30 and 3:00 in the garden court. Meanwhile, *Karel Paukert* offers an **Organ Demonstration** from 2:00 to 3:00, then he and *Brass Odyssey* perform a **Concert** from 3:30 to 4:00 (includes first performance of *Fantasy on a Czech Chorale* by Bedrich Janacek). From 4:00 to 5:00, *Brass Odyssey* continues with its own concert. A **Gallery Talk**, *The Nativity in Art*, leaves the lobby at 2:30 and 4:00. **Winter Lights Lantern Making** is 3:00–5:30; make simple tissue paper and bamboo lanterns to carry in the lantern procession; lanterns also for sale in the museum store. **Lantern Displays** go all afternoon in the main lobby, interior garden court, and lower level. The **Lantern Procession** departs at 6:30.

All month, **Thematic Gallery Talks** or **Highlights Tours** leave from the main lobby at 1:30 daily. **Talks for Parents** whose kids are in art classes are at 10:30 the first two Saturdays of the month. Check daily listings for specific topics.

On Friday the 10th at 6:30 is a **Guest Lecture**, *Better Than the Boys: The Flower Paintings of Rachel Ruysch*, by Marianne Berardi of John Carroll University. Another on Sunday the 19th at 2:00 features manuscript scholar Myra Orth speaking about *French Renaissance Books of Hours*.

Family Programs on Sunday the 19th include a **Storybook Tour** at 2:30, *Secrets of the Nile: Egyptian Mythology, Part II*; and the drop-in workshop **Family Express** from 3:00 to 4:30: *City Sidewalks*. Every Sunday at 1:30, *Dutch Treat* family workshops celebrate the still-life show. A new **Video** title begins each Tuesday and runs continuously.

Sun-Hee Choi offers her monthly **All-day Drawing Workshop**, 10:30–4:00 on Saturday the 18th; \$20 for CMA members, \$40 others, includes materials and parking. Have your membership number ready when you call ext. 461 to register by the Friday before.

15 Wednesday

Gallery Talk 1:30 *Japanese Painting*. Lisa Robertson

Film 7:00 *After Life* (Japan, 1998, color, subtitles, 118 min.) directed by Hirokazu Kore-eda. This resonant fantasy is set at a drab way station between this life and the next, where the newly dead must choose one cherished memory from their lives to be re-created, filmed, and kept with them through eternity. From the acclaimed director of *Maborosi*. \$4 CMA members, \$6 others

16 Thursday

Highlights Tour 1:30 *CMA Favorites*

17 Friday

Highlights Tour 1:30 *CMA Favorites*

18 Saturday

All-day Drawing Workshop 10:30–4:00. Intensive class for beginners to advanced. Instructor, Sun-Hee Choi. Fee \$20 for CMA members, \$40 for non-members, includes materials and parking. Have your membership number ready when you call ext. 461 to register by the Friday before

Highlights Tour 1:30 *CMA Favorites*

19 Sunday

Gallery Talk 1:30 *The Nativity in Art*.

Mary Woodward

Family Workshop 1:30–4:00 *Dutch Treat*

Annual Christmas Concert 1:30–4:30. *Karel Paukert* leads the *St. Paul's Episcopal Church Choir*, soloists, and instrumental ensemble in music of the season including W. A. Mozart's *Mass in C Major* ("Organ Solo Mass") and Camille Saint-Saëns's *Oratorio de Noël*. Also, *Cordetta Valthausen* leads the *St. Paul's Episcopal Church Bell Choir*

Slide Lecture 2:00 *French Renaissance Books of Hours*. Myra Orth, manuscript scholar

Film 2:00 *Private Confessions* (Sweden, 1996, color, subtitles, 127 min.) directed by Liv Ullmann, written by Ingmar Bergman, with Max von Sydow, Pernilla August, and Samuel Frøler. Bergman's latest movie about his parents' unhappy marriage dissects his mother's extramarital affair with a man of the cloth. \$4 CMA members, \$6 others

Storybook Tour 2:30 *Secrets of the Nile: Egyptian Mythology, Part II*

Family Express 3:00–4:30 *City Sidewalks*. Explore busy sidewalks in the galleries, then create your own pop-up city in this free, drop-in family workshop



Special Holiday Concerts

In addition to the **Apollo's Fire Concert** at 7:00 on Friday the 3rd (part of the Music of the Low Countries Festival celebrating the still-life exhibition, and a featured opening-night event in the Winter Lights Lantern Festival), free concert offerings include the *Oberlin Collegium Musicum* in the interior garden court with *Steven Plank*, director, on Wednesday the 8th at 7:30. They'll sing Flemish polyphony from the 16th century. And don't miss the **Annual Christmas Concert** Sunday the 19th, 1:30–4:30, when *Karel Paukert* leads the *St. Paul's Episcopal Church Choir*, soloists, and an instrumental ensemble in an organ mass by Mozart and a Christmas oratorio by Saint-Saëns. Earlier, *Cordetta Valthausen* leads the *St. Paul's Episcopal Church Bell Choir*.



Above right: Karel Paukert leads a full afternoon of holiday music on Sunday the 19th.

Left: The Winter Lights Lantern Festival stretches over three days this year, Friday the 3rd to Sunday the 5th, with the final day corresponding with University Circle's Holiday CircleFest.

Curator's Recitals by organist *Karel Paukert* are at 2:30 on three Sundays: he plays seasonal works with *Brass Odyssey* on the 5th; works by J. S. Bach, F. Couperin, Balbastre, and Franck on the 12th; and more seasonal works with *Cordetta Valthausen*, handbells, on the 26th.

Free admission, unless indicated. Complete program details appear in the daily listings. Programs are subject to change. Recorded selections

from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

21 Tuesday

Highlights Tour 1:30 *CMA Favorites*

22 Wednesday

Gallery Talk 1:30 *Netherlandish Still-Life Painting*. Kate Hoffmeyer

Film 7:00 *Heartbeeps* (USA, 1981, color, 79 min.) directed by Allan Arkush, with Andy Kaufman, Bernadette Peters, and Randy Quaid. Wild man Andy Kaufman (subject of the new Jim Carrey movie *Man on the Moon*) makes one of his rare big-screen appearances in this charming and offbeat futuristic comedy about two robots who fall in love. \$4 CMA members, \$6 others

23 Thursday

Highlights Tour 1:30 *CMA Favorites*

24 Friday

Museum closes at 4:00

25 Saturday

Museum closed for Christmas

26 Sunday

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *The African Queen* (USA, 1951, color, 105 min.) directed by John Huston, with Katharine Hepburn, Humphrey Bogart, and Robert Morley. Funny and exciting WWI adventure/romance in which a coarse river trader (Bogart, in an Oscar-winning performance) helps a prim missionary flee the Germans. Admission free

Curator's Recital 2:30 *Karel Paukert*, organ, with *Cordetta Valthausen*, handbells. Seasonal works

28 Tuesday

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *The Maltese Falcon* (USA, 1941, b&w, 100 min.) directed by John Huston, with Humphrey Bogart, Mary Astor, and Peter Lorre. Detective Sam Spade wades through a sea of thugs, traitors, and misfits in pursuit of a missing jeweled statue in this classic *film noir*.

Admission free

29 Wednesday

Gallery Talk 1:30 *Netherlandish Still-Life Painting*. Kate Hoffmeyer

Film 2:00 *The Treasure of the Sierra Madre* (USA, 1948, b&w, 124 min.) directed by John Huston, with Humphrey Bogart, Walter Huston, and Tim Holt. Three prospectors search for gold in Mexico in this dark, gripping account of human greed. Admission free

30 Thursday

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *The Caine Mutiny* (USA, 1954, color, 125 min.) directed by Edward Dmytryk, with Humphrey Bogart, Jose Ferrer, and Van Johnson. Two naval officers mutiny against their loony, paranoid commanding officer and are court-martialed. From Herman Wouk's novel. Admission free

31 Friday

Highlights Tour 1:30 *CMA Favorites*

Film 2:00 *Casablanca* (USA, 1942, b&w, 102 min.) directed by Michael Curtiz, with Humphrey Bogart, Ingrid Bergman, and Paul Henreid. Ring out the millennium with one of the most beloved Hollywood movies of all time (and Cleveland's favorite film, according to our 1996 poll)! It's a romantic thriller set in Morocco during WWII, where a nightclub owner encounters an old flame and Germans try to stop a French Resistance leader.

Admission free

Museum closes at 4:00

Who Gave the Gift?

Planned giving donors differ in their attitudes about recognition. Some prefer anonymity. Others want to be associated with their gifts, embracing the positive aspects of public disclosure, which include:

1. Gift leveraging. Your gift can encourage additional gifts. Mr. and Mrs. Eckstein create an endowment and include the museum in their wills. Mr. and Mrs. Jones, who know and respect the Ecksteins, hear the good news and decide to make similar bequests.

2. Value Statement. Publicly declaring a gift affirms the donor's partnership with the museum and lets family, friends, and others know that he or she believes in the values and mission of the museum.

3. Gift Closure. Publicly declaring a gift gives others the opportunity to express gratitude. Many of us enjoy communicating our thanks, and such expressions can provide closure to the act of giving for the donor.

We at the Cleveland Museum of Art are careful to honor the desires of our donors, whether a gift is anonymous or announced. We always strongly urge our friends to consult with their own qualified advisors before making a final decision to proceed with any planned gift involving the Cleveland Museum of Art.

To learn more about our planned giving options and gift annuity program, call senior planned giving officer Karen L. Jackson at ext. 585, or use the form below to request a personalized and confidential illustration.

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"Bronze Letter" Benefactors

The museum has a long tradition of recognizing its most loyal and generous donors. Any donor whose cumulative gifts (including works of art) exceed \$50,000 is permanently recognized by name in bronze letters on the lobby wall. The names of 420 individuals, corporations, and organizations are represented. Please join us in thanking the following members of our community for their continued generous support and vision for the future well-being of the Cleveland Museum of Art.

The following names were added to the wall in 1999. The donors were honored at a reception on November 15:

Patron Benefactors

(represents cumulative gifts in excess of \$1,000,000)

Helen E. Brown*
Virginia Hubbell*

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Mr. and Mrs. Arthur S. Holden
Mrs. R. Henry Norweb Jr.
Mr. and Mrs. J. King Rosendale
The Raymond John Wean Foundation

Because of their continued generous support, the following friends were moved to a higher level:

Patron Benefactors

(represents cumulative gifts in excess of \$1,000,000)

Mrs. A. Dean Perry*
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Carol and Michael Sherwin
Mr. and Mrs. Paul D. Wurzbarger

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Mike and Annie Belkin
Mr. and Mrs. George M. Humphrey II
Mrs. Norman F. McDonough*
Mr. and Mrs. George Oliva Jr.

*deceased

CMA Y2K OK

In case anyone was worried, the museum's computer systems have been upgraded for Y2K compliance, so go ahead and relax on New Year's Eve. Your membership is safe.

Buy the new **Ambor Court Video** in the museum store for a special members' year-end price of \$14.95, 25% off regular price. It features beautiful footage of the installation and informative narration by curator Stephen Fliegel.

Royal Tombs of Ur preview days are Wednesday, February 16, through Saturday, February 20, 2000 (see the bull-headed lyre at right). Members will be able to purchase tickets for *Faces of Impressionism* (opening May 28) beginning February 16. Plan to stop in for the preview days for *Royal Tombs of Ur* and pick up your *Faces of Impressionism* tickets while you're here. More information next month.

The next **New Member Orientations** will be Wednesday, February 16 at 6:15 and Thursday, February 17 at 11:00. Please call to reserve your spot—and don't forget to visit *Tombs of Ur* preview days while you're here.



A Great Gift Idea

This holiday season, you can contribute to the quality of life in this community and honor someone close to you by making a gift to our 1999 Annual Fund campaign. Tell us which special person you wish to honor with your gift and we will send them a museum greeting card informing them of your gift. We will also publish a special list of holiday honorees in the March 2000 issue of the Members Magazine. By giving to the Annual Fund, you support a variety of free public programs (like the Chalk Festival), vital behind-the-scenes work (such as conservation of hundreds of works of art), and educational programs that serve more than 50,000 students each year. Our art museum is one of the world's finest and relies on your support. For more information about making a tax-deductible year-end gift to the museum, please call Heather Sherwin at ext. 153.

Another great gift idea is the gift of membership. Take a look at the insert in this issue for details.

Ohio Arts Council
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Curatorial assistant Ken Boháč and Larry Berman, former curator of Egyptian and Near Eastern art, flank Sister Wendy Beckett, who was taping a segment about our museum for a PBS series when the Egyptian galleries reopened in September.



CWRU Audit Classes

Museum members may audit **Case Western Reserve University art history classes** for \$75 each (space permitting). Spring semester classes begin January 18. Register by phone or send a check payable to the museum to the ticket center with the course number indicated on the memo line.

ARTH 302/402 *Buddhist Art in Asia*
T 11:00–1:15 Stan Czuma
ARTH 356/456 *Renaissance and Baroque Sculpture* MWF 11:30–12:20 Ed Olzsewski
ARTH 359/459 *Van Eyck and Their Contemporaries* MWF 12:30–1:20 Stanton Thomas

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The Cleveland Museum of Art

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Airport Museum Store
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Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1

Still Lifes Café

Closes one hour before
museum

Oasis Restaurant

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Wednesday 10:00-
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You Don't Have to Wait a Thousand Years

Something is always new at the
Art Museum Stores! Visit our
stores at the museum in University Circle, Beachwood Place, or in Hopkins Airport to fulfill all of your seasonal gift needs.

